

Agostino Steffani

STABAT MATER

I

Largo

5

10

15

20

25

II

30

35

40

45

12

III tacet

IV

Section IV consists of six staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a triplet of eighth notes followed by a half note, then a quarter note, a half note, and a quarter note. The second staff starts at measure 120 and continues with a series of eighth and quarter notes. The third staff includes dynamic markings *p* (piano) and *f* (forte). The fourth staff continues the melodic line with similar dynamics. The fifth and sixth staves conclude the section at measure 135.

V

Section V consists of three staves of music in 3/4 time. The first staff starts at measure 140 and features a treble clef, a key signature of one flat, and a common time signature. It includes a dynamic marking *p* (piano). The second and third staves continue the melodic development, with measure 150 marked at the end of the third staff.

VI

Section VI consists of three staves of music in 6/8 time. The first staff starts at measure 175 and includes the vocal line for Soprano with the lyrics "te - cum lu - ge - am". The second staff continues the vocal line. The third staff includes a 37-measure rest for the Soprano part, followed by the lyrics "vali - de cordi me - o".



VII



VIII tacet IX tacet

X



XI tacet

XII

Adagio

395

2

400

Allegro

19

Sopran

430

Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si glo-ri-

435

440

445

450

455

460

Agostino Steffani

Violine II

STABAT MATER

I

Largo

Measures 1-25 of the musical score for Violine II, Part I. The tempo is marked *Largo*. The key signature is one flat (B-flat). The time signature is common time (C). The notation includes various note values, rests, and accidentals. Measure numbers 5, 10, 15, 20, and 25 are indicated in boxes above the staff.

II

Measures 26-48 of the musical score for Violine II, Part II. The tempo is marked *Largo*. The key signature is one flat (B-flat). The time signature is common time (C). The notation includes various note values, rests, and accidentals. Measure numbers 30, 35, 40, and 45 are indicated in boxes above the staff. A double bar line with a repeat sign is present at the end of measure 48.

III tacet

Alle Rechte vorbehalten

© Karl Heinrich Mösele Verlag, Wolfenbüttel, 1956

IV

2 115

120 125

130

135

p *f* *p*

V

140 *p*

145

150

VI

19 *Sopran* 175

te - cum lu - ge - am

180

185 37 *Sopran*

vali - de cor - di me - o

[illegible][illegible]

VII

[illegible]

4 270

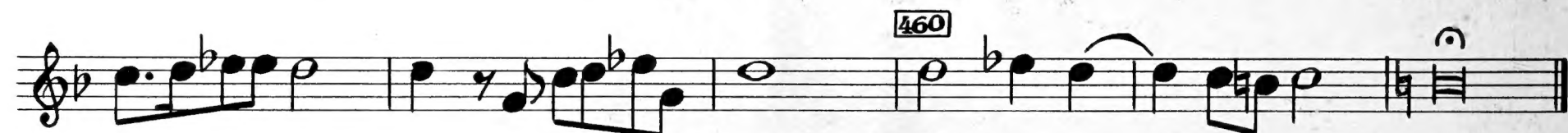
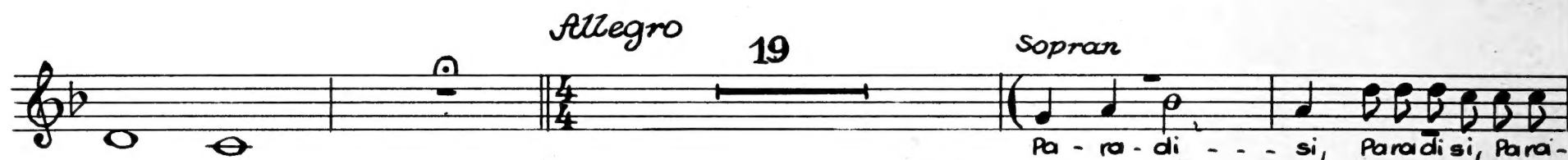
[illegible]

VIII tacet IX tacet

X

XI tacet

XII

Adagio


AGOSTINO STEFFANI

STABAT MATER

für Soli, Chor, Streicher und
Generalbaß (Orgel)

Komponiert nach 1706,
bearbeitet von
Heinrich Siebers

Viola I



MÖSELER VERLAG WOLFENBÜTTEL

Agostino Steffani
STABAT MATER

I

First system of musical notation for 'Stabat Mater', Part I. It consists of five staves of music in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and half notes), rests, and slurs. Measure numbers 5, 10, 15, 20, and 25 are indicated in small boxes above the staves.

II

Second system of musical notation for 'Stabat Mater', Part II. It consists of five staves of music in 3/4 time, continuing from the first system. The notation includes various note values, rests, and slurs. Measure numbers 30, 35, 40, 45, and 12 are indicated in small boxes above the staves.

Alle Rechte vorbehalten

© Karl Heinrich Mösel Verlag, Wolfenbüttel, 1956

III

Musical score for section III, measures 65-110. The score is written for a single melodic line in 3/4 time, featuring a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Measure numbers 65, 70, 75, 80, 85, 90, 95, 100, and 105 are indicated in boxes above the staff. A 4-measure rest is present at measure 105.

IV

Musical score for section IV, measures 115-130. The score is written for a single melodic line in 3/4 time, featuring a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Measure numbers 115, 120, 125, and 130 are indicated in boxes above the staff. Dynamic markings *p* (piano) and *f* (forte) are used throughout the section.

V

140

p

145

150

VI

19

Sopran

175

te - cum lu - ge - am

180

37

Sopran

va - li - de cor - di me - o

225

va - li - de

230

tacet bis zum Schluss

VII

255

260

4

270 275

280 2

285 290

295

VIII tacet IX tacet

X

345 350

4

XI

16 380 385 390

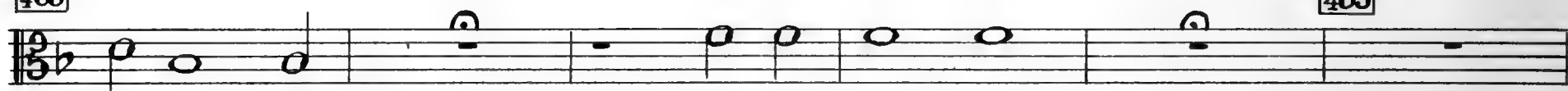
Adagio

395



400

405

*Allegro*

19

Sopran

Pa-ra-di-

432



si, Pa-ra-di-si, Pa-ra-di-si glo-ri-a



440

445



450



455



460



AGOSTINO STEFFANI

STABAT MATER

für Soli, Chor, Streicher und
Generalbaß (Orgel)

Komponiert nach 1706,
bearbeitet von
Heinrich Sieders

Viola II



MÜSELER VERLAG WOLFENBÜTTEL

Agostino Steffani
STABAT MATER

I

Largo

Part I of the musical score, measures 1 through 25. The music is written on a single staff in 3/8 time with a key signature of one flat (B-flat). The tempo is marked 'Largo'. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and accidentals. Measure numbers 5, 10, 15, 20, and 25 are indicated in boxes above the staff.

II

Part II of the musical score, measures 30 through 40. The notation continues on a single staff in 3/8 time with a key signature of one flat. Measure numbers 30, 35, and 40 are indicated in boxes above the staff. A fermata is placed over the final note of measure 40.

III

Musical score for section III, measures 65-110. The score is written on a single staff in 3/8 time, key of B-flat major. Measures 65-70 show a melodic line with eighth and sixteenth notes. Measures 71-80 continue the melody with some rests. Measures 81-90 feature a more active melodic line with eighth notes. Measures 91-100 include a triplet of eighth notes. Measures 101-110 conclude the section with a final melodic phrase.

IV

Musical score for section IV, measures 115-130. The score is written on a single staff in 3/8 time, key of B-flat major. Measures 115-120 show a melodic line with eighth and sixteenth notes. Measures 121-130 continue the melody with some rests. Measures 115-120 are marked with a piano (*p*) dynamic, and measures 121-130 are marked with a forte (*f*) dynamic.

V

140

p

145

150

VI

19

Sopran

175

te - cum lu - ge - am

180

37

Sopran

vali - de cor-di meo

225

va - li - de

230

tacet bis zum Schluss

VII

255

2

260

4

270

Musical score for measures 275-295. The key signature is B-flat major (two flats). The time signature is 9/8. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and accidentals. Measure numbers 275, 280, 285, and 290 are indicated in boxes above the staff. A fermata is present over measure 280. A double bar line appears at the end of measure 295.

VIII tacet IX tacet

X

Musical score for measures 345-350. The key signature is B-flat major (two flats). The time signature is 9/8. The notation includes various note values, rests, and accidentals. Measure numbers 345 and 350 are indicated in boxes above the staff. A fermata is present over measure 350. A double bar line appears at the end of measure 350.

XI

Musical score for measures 380-390. The key signature is B-flat major (two flats). The time signature is 9/8. The notation includes various note values, rests, and accidentals. Measure numbers 380, 385, and 390 are indicated in boxes above the staff. A fermata is present over measure 380. A double bar line appears at the end of measure 390.

XII

Viola II

Adagio

395



400

405

*Alllegro*

19

*Sopran*

430

2

435



Pa-ra-di - - si, Pa-ra-di-si, Pa-ra-di-si glo-ri-a

440



445



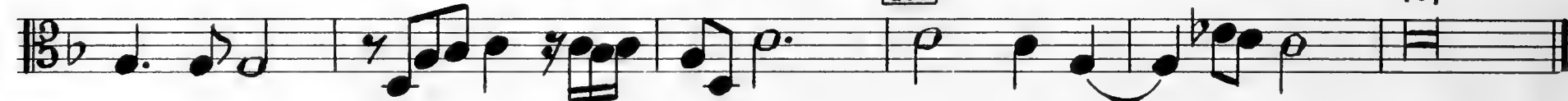
450



455



460



Agostino Steffani

Viola III

STABAT MATER

I

Largo

Part I of the musical score for Viola III, measures 1 through 25. The music is written on five staves in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Largo'. Measure numbers 5, 10, 15, 20, and 25 are indicated in boxes above the staves. The notation includes various note values, rests, and phrasing slurs.

II

Part II of the musical score for Viola III, measures 30 through 40. The music continues on three staves in the same 3/4 time and key signature. Measure numbers 30, 35, and 40 are indicated in boxes above the staves. A fermata is placed over the final note of measure 40. A bracket labeled '19' spans the final measure of the section.

III tacet

IV

115

120

125

130

135

p *f* *p* *f*

Section IV consists of four staves of music in 3/4 time, key of B-flat major. Measures 115-135 are marked. Dynamics include piano (*p*) and forte (*f*).

V

140

145

150

p

Section V consists of three staves of music in 3/4 time, key of B-flat major. Measures 140-150 are marked. Dynamics include piano (*p*).

VI

19

Sopran

175

te - cum lu - ge - am

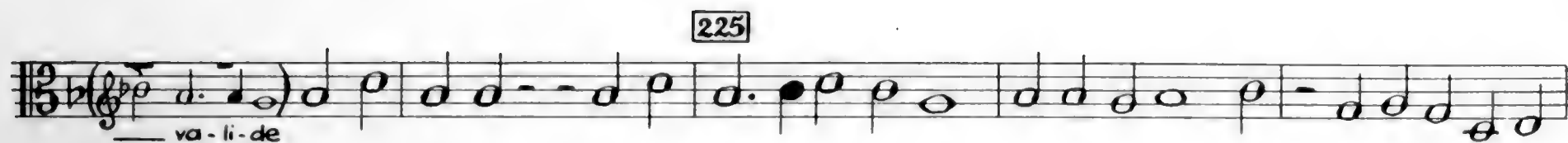
180

37

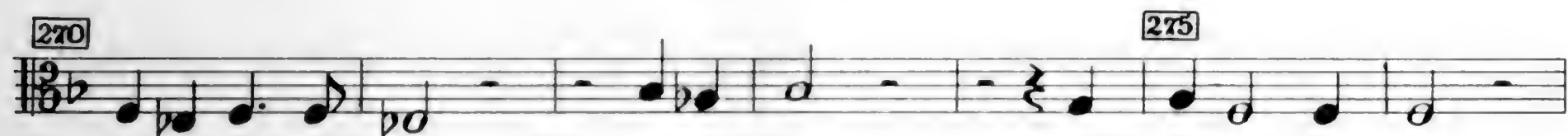
Sopran

vali - de cor - di me - o

Section VI consists of three staves of music in 3/4 time, key of B-flat major. Measures 175-180 are marked. The section includes vocal parts for Soprano. Dynamics include piano (*p*).



VII



VIII tacet IX tacet

X



XI tacet

XII

Adagio

395

400

405

Allegro

19

2

435

440

445

450

455

460

Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si glo-ri-a.

AGOSTINO STEFFANI

STABAT MATER

für Soli, Chor, Streicher und
Generalbaß (Orgel)

Komponiert nach 1706,
bearbeitet von
Heinrich Siebers

Cello



MÜSELER VERLAG WOLFENBÜTTEL

Cello

Agostino Steffani

STABAT MATER

I

Largo

First system of musical notation for the Cello part, marked 'Largo'. It consists of four staves. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and accidentals. Measure numbers 5, 10, 15, and 20 are indicated in small boxes above the staves.

II

Second system of musical notation for the Cello part. It consists of six staves. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and accidentals. Measure numbers 30, 35, 40, 45, 50, 55, and 60 are indicated in small boxes above the staves. The key signature changes to three flats (B-flat, E-flat, A-flat) at measure 55.

Alle Rechte vorbehalten

© Karl Heinrich Mösele Verlag, Wolfenbüttel, 1956

III

3

65 70 75 80 85 90 95 100 105 110

IV

115 120 125 130 135

V

140



145



150



VI



160



165

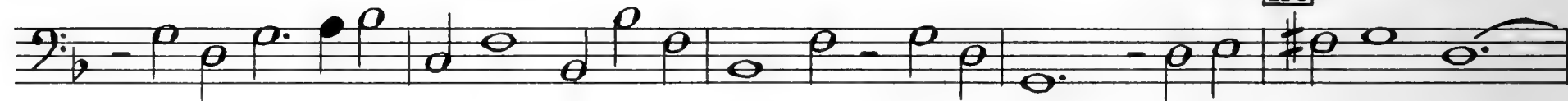


170

175



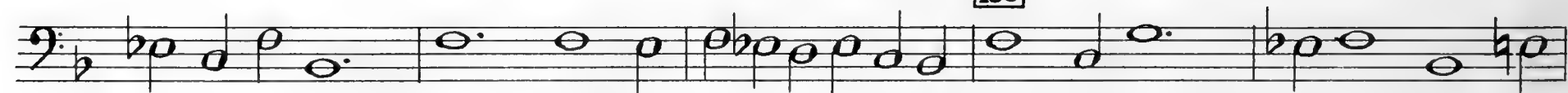
180



185



190



VII

Musical score for section VII, measures 260-295. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of note values including eighth, quarter, and half notes, as well as rests. Measure numbers 260, 265, 270, 275, 280, 285, and 290 are indicated in boxes above the staff. A dynamic marking of *f* (forte) appears at the beginning of measure 260 and again at the end of measure 285. A fingering '2' is shown above the staff in measure 295.

VIII

Musical score for section VIII, measures 300-320. The score is written in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. The music consists of half notes and quarter notes, often beamed together. Measure numbers 300, 305, 310, 315, and 320 are indicated in boxes above the staff. A dynamic marking of *f* (forte) is present at the end of measure 295, which is the first measure of this section.

IX

Section IX consists of three staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and contains measures 330 and 331. The second staff contains measures 332 through 335. The third staff contains measures 336 through 340. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing beamed sixteenth notes.

X

Section X consists of three staves of music. The first staff begins with a forte (*f*) dynamic and contains measures 350 and 351. The second staff contains measures 352 through 355, with a mezzo-piano (*mp*) dynamic marking at the start of measure 352. The third staff contains measures 356 through 360, with a forte (*f*) dynamic marking at the start of measure 356. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing beamed sixteenth notes.

XI

Section XI consists of five staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and contains measures 365 and 366. The second staff contains measures 367 through 370. The third staff contains measures 371 through 375. The fourth staff contains measures 376 through 385. The fifth staff contains measures 386 through 390. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing beamed sixteenth notes.

XII

Adagio

Musical score for XII, Adagio, measures 400-460. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked *Adagio*. The score consists of 11 staves of music. Measures 400-409 are in 4/2 time. At measure 410, the tempo changes to *Allegro* and the time signature changes to 3/4. The dynamic marking *mp* (mezzo-piano) is indicated at measure 410. The score continues with various musical notations including eighth notes, quarter notes, and half notes, with some measures containing slurs and ties. The final measure shown is 460.

400 405 410 *Allegro* *mp* 415 420 425 430 435 440 445 450 455 460

AGOSTINO STEFFANI

STABAT MATER

für Soli, Chor, Streicher und
Generalbaß (Orgel)

Komponiert nach 1706,
bearbeitet von
Heinrich Siebers

Cello



MÜSELER VERLAG WOLFENBÜTTEL

Cello

Agostino Steffani

STABAT MATER

I

Largo

Part I of the musical score for 'Stabat Mater' for Cello. It consists of four staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Largo'. Measure numbers 5, 10, 15, and 20 are indicated in boxes above the staves. The music features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing slurs and ties.

II

Part II of the musical score for 'Stabat Mater' for Cello. It consists of six staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). Measure numbers 30, 35, 40, 45, 50, 55, and 60 are indicated in boxes above the staves. The music continues with various note values and includes a dynamic marking 'f' (forte) at the beginning of the second staff. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

Alle Rechte vorbehalten

© Karl Heinrich Mösele Verlag, Wolfenbüttel, 1956

III

3

Musical score for section III, measures 65-110. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a single melodic line. Measure numbers 65, 70, 75, 80, 85, 90, 95, 100, 105, and 110 are indicated in boxes above the staff. The piece concludes with a double bar line and a 6/2 time signature change.

IV

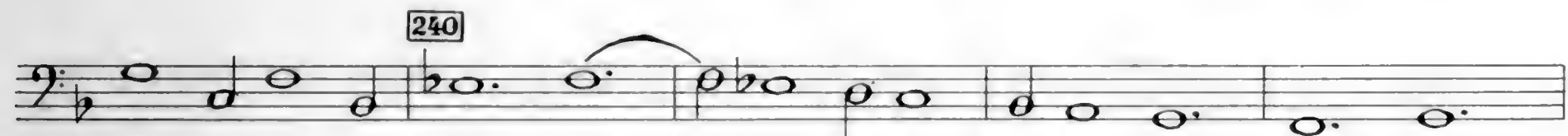
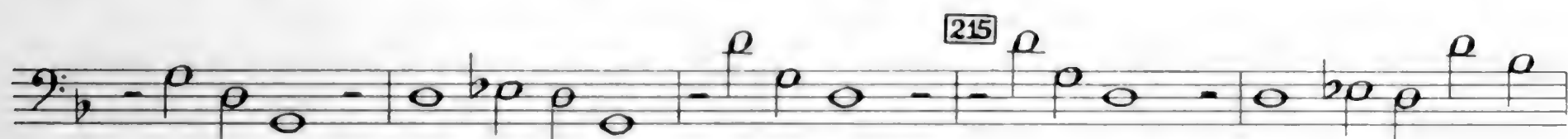
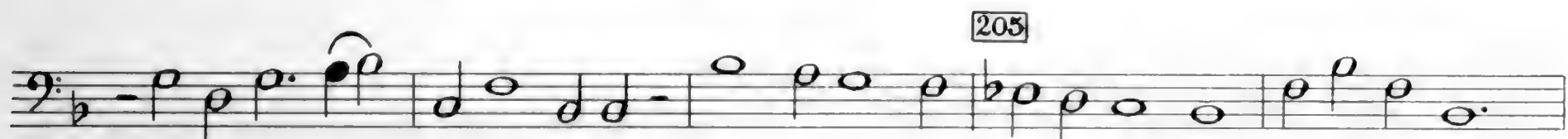
Musical score for section IV, measures 115-135. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a single melodic line. Measure numbers 115, 120, 125, 130, and 135 are indicated in boxes above the staff. Dynamics markings include *f* (forte) at measures 115 and 135, and *p* (piano) at measure 130. The piece concludes with a double bar line.

V

Section V consists of three staves of music in bass clef with a key signature of one flat (B-flat). The first staff begins with a common time signature 'C' and contains measures 140 and 141, ending with a *pp* dynamic marking. The second staff contains measures 142 through 145, featuring a slur over measures 144 and 145. The third staff contains measures 146 through 150, ending with a double bar line.

VI

Section VI consists of seven staves of music in bass clef with a key signature of one flat (B-flat). The first staff begins with a 6/8 time signature and contains measures 151 through 160. The second staff contains measures 161 through 165. The third staff contains measures 166 through 170, with a double bar line at the end of measure 169. The fourth staff contains measures 171 through 175, with a double bar line at the end of measure 174. The fifth staff contains measures 176 through 180, with a double bar line at the end of measure 179. The sixth staff contains measures 181 through 185, with a double bar line at the end of measure 184. The seventh staff contains measures 186 through 190, ending with a double bar line.



VII

Musical score for section VII, measures 260-295. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of note values including eighth, quarter, and half notes, as well as rests. Measure 260 begins with a forte (f) dynamic. Measure 265 contains a slur over a half note and a quarter note. Measure 270 features a triplet of eighth notes. Measure 275 has a quarter rest followed by a half note. Measure 280 includes a quarter rest and a half note. Measure 285 starts with a quarter note and a half note. Measure 290 has a quarter rest and a half note. Measure 295 ends with a quarter note and a half note, marked with a forte (f) dynamic.

VIII

Musical score for section VIII, measures 300-320. The score is written in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. The music consists of half notes and quarter notes, with some measures containing slurs. Measure 300 begins with a half note and a quarter note. Measure 305 features a half note and a quarter note. Measure 310 has a half note and a quarter note. Measure 315 includes a half note and a quarter note. Measure 320 ends with a half note and a quarter note.

IX

Section IX consists of three staves of music in 3/4 time. The first staff begins with a mezzo-piano (*mp*) dynamic. Measure 330 is marked. The second staff contains measures 335 and 340. The third staff concludes the section with a double bar line.

X

Section X consists of three staves of music in 3/4 time. The first staff begins with a forte (*f*) dynamic. Measure 350 is marked. The second staff contains measures 355 and 360, with a mezzo-piano (*mp*) dynamic marking. The third staff concludes the section with a double bar line.

XI

Section XI consists of five staves of music in 3/4 time. The first staff begins with a mezzo-piano (*mp*) dynamic. Measure 365 is marked. The second staff contains measure 370. The third staff contains measure 375. The fourth staff contains measure 380. The fifth staff contains measure 385. The sixth staff contains measure 390 and concludes the section with a double bar line.

XII

Adagio

400



405

410 *Allegro**mp*

415



420



425

430



435



440



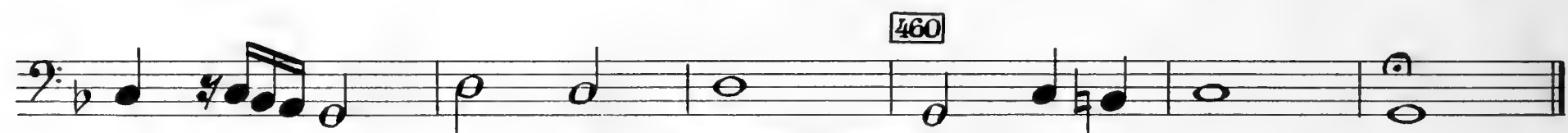
445



450



455



460

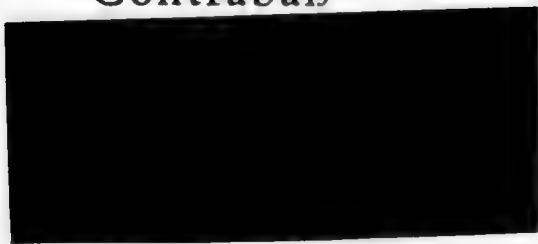
AGOSTINO STEFFANI

STABAT MATER

für Soli, Chor, Streicher und
Generalbaß (Orgel)

Komponiert nach 1706,
bearbeitet von
Heinrich Sievers

Contrabaß



MÖSELER VERLAG WOLFENBÜTTEL

Contrabaß

Agostino Steffani

STABAT MATER

I

Largo

Measures 1 to 25 of the first part of the Stabat Mater. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Largo'. Measure numbers 5, 10, 15, and 20 are indicated in boxes above the staff. The music features a mix of half notes, quarter notes, and eighth notes, with some measures containing rests.

II

Measures 26 to 60 of the second part of the Stabat Mater. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). Measure numbers 30, 35, 40, 45, 50, 55, and 60 are indicated in boxes above the staff. The music continues with various note values and rests, including some measures with triplets and fermatas.

III

65 70

mp

75

80

85 90

95

100

p

105

110

p

IV

115 120

f

125

p

130

f

135

V

Section V consists of three staves of music in bass clef, 6/8 time. The first staff begins with a piano (*p*) dynamic and contains measures 140 and 141. The second staff contains measures 142 through 145, with a slur over measures 144 and 145. The third staff contains measures 146 through 150, ending with a double bar line. The key signature has one flat (B-flat).

VI

Section VI consists of eight staves of music in bass clef, 6/8 time. The first staff begins with measure 155 and ends with a double bar line. The subsequent staves contain measures 160, 165, 170, 175, 180, 185, and 190, respectively. The key signature has one flat (B-flat). Dynamics include piano (*p*) at measures 175 and 180.

VII

255 *f*

260 265

270

275 *mp*

280 *f*

285 290

295 *f*

VIII

300

305

310

315

320

IX



X



XI



XII

Adagio [395]

[400]



[405]



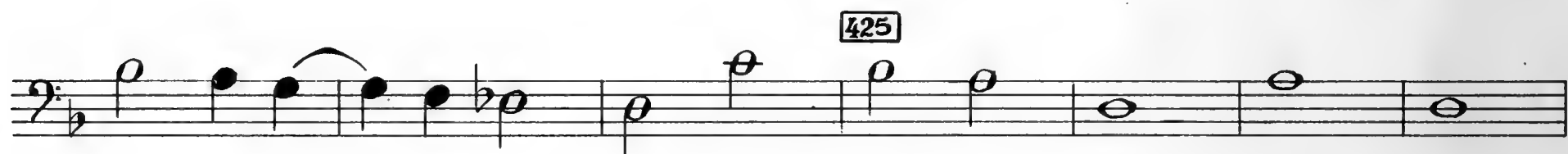
[410]

Allegro
5

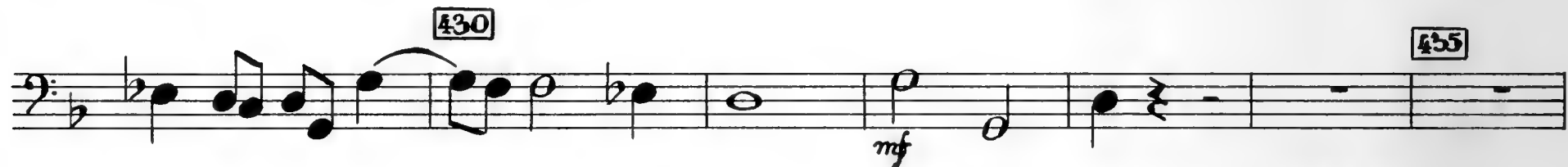
[415]



[420]



[425]



[430]

[435]



[440]



[445]



[450]



[455]



[460]

AGOSTINO STEFFANI

STABAT MATER



Orgel

MÖSELER VERLAG WOLFENBÜTTEL

Agostino Steffani
STABAT MATER

bearbeitet von Heinrich Siebers

Orgelstimme: Frick von Bloh

Largo

I

5

10

15

20

25

Alle Rechte vorbehalten

© Karl Heinrich Mösele Verlag, Wolfenbüttel, 1956

II

30

5 6^b 6^b 7 6 9 8 6 4 5 4 3

35

7 6^b 5 6^b 6 4 2 7[#] 6 4 5 4 3[#] 6 5

40

6 5 7 6 7[#] 6 5 4 3[#]

45

6 4 6 7 6 6 4 2 4 2 9 8 6[#]

50

6[#] 5 6 7 7 4[#] 6 4 3[#] 7 6 6 5[#]

55

60

4[#] 5 3 4[#] 9 8 6 4[#] 6 4 3[#] 7 6 6 5[#]

III

65

65

66

67

68

69

70

70

71

72

73

74

75

80

75

76

77

78

79

80

85

85

86

87

88

89

90

6 4 # 6

95

6 4 # 6

100

6 9 8 7 6

105

9 8

110

4 # 9 8 7 6 9 8 6 6 5 4 #

IV

115

Measures 115-120. Treble and bass staves. Treble staff contains a whole note, a half note, and a quarter note. Bass staff contains a whole note, a half note, and a quarter note. Fingering numbers are present below the bass staff: 2, 4/2, 4, 3, 7# 6b 5 4, 4, 3, 4, 6 4 2, 7, 6.

120

Measures 120-125. Treble and bass staves. Treble staff contains a whole note, a half note, and a quarter note. Bass staff contains a whole note, a half note, and a quarter note. Fingering numbers are present below the bass staff: 7# 6 5 6b 4, 6, 9, 8, 6, 5, 4, 3, 4, 3, 7, 7b.

125

Measures 125-130. Treble and bass staves. Treble staff contains a whole note, a half note, and a quarter note. Bass staff contains a whole note, a half note, and a quarter note. Fingering numbers are present below the bass staff: 6, 4/2, 6, 6, 7, 6, 6, 6.

130

Measures 130-135. Treble and bass staves. Treble staff contains a whole note, a half note, and a quarter note. Bass staff contains a whole note, a half note, and a quarter note. Fingering numbers are present below the bass staff: 9 7, 8 6, 7, 6, 7, 6b 5b 6, 4, 3.

135

Measures 135-140. Treble and bass staves. Treble staff contains a whole note, a half note, and a quarter note. Bass staff contains a whole note, a half note, and a quarter note. Fingering numbers are present below the bass staff: 9 7, 8 6, 7, 6, 5, 6, 7, 4, 3.

V

140

6 5 9 8 4 #

145

6 5 4 3 6 5

150

4 3

VI

155

6 7 7

160

6^b 6 6 6 6

165

7



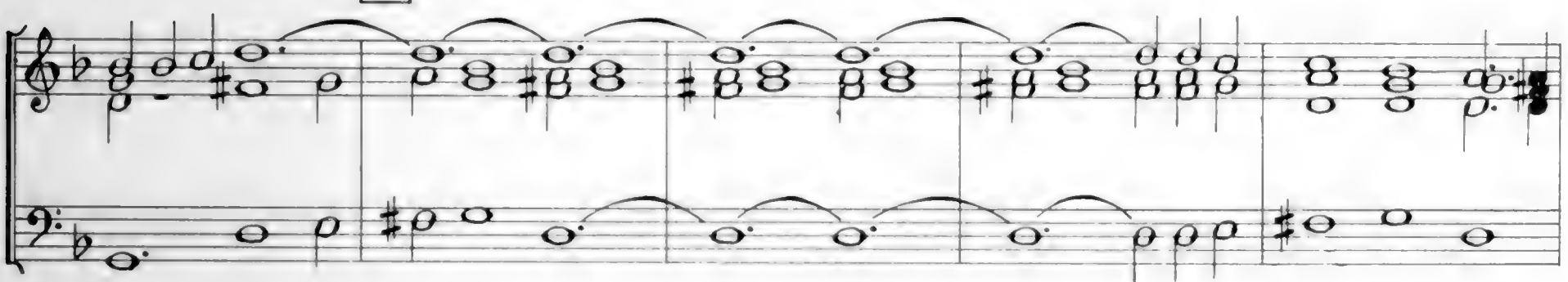
170



175



180



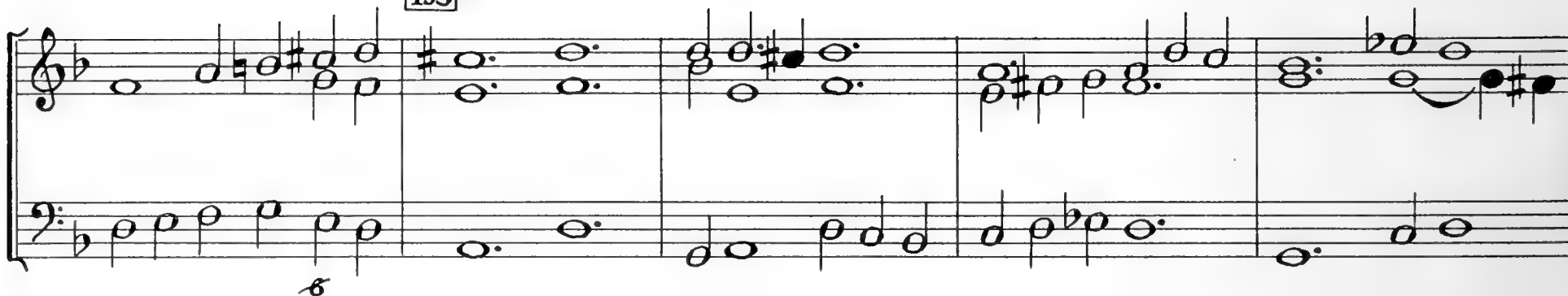
185



190



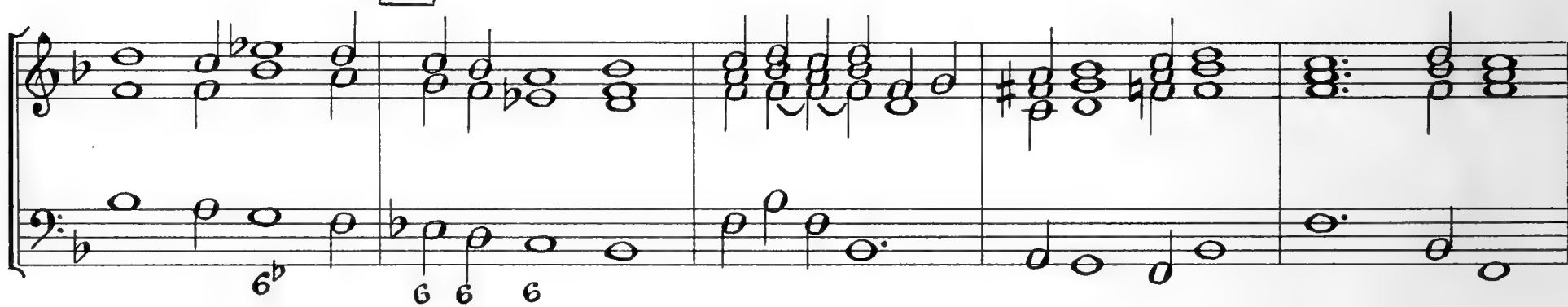
195



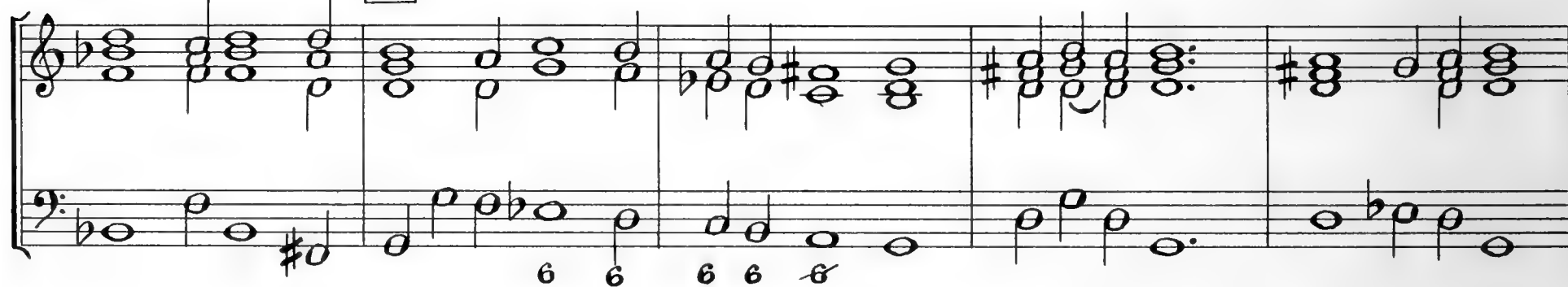
200



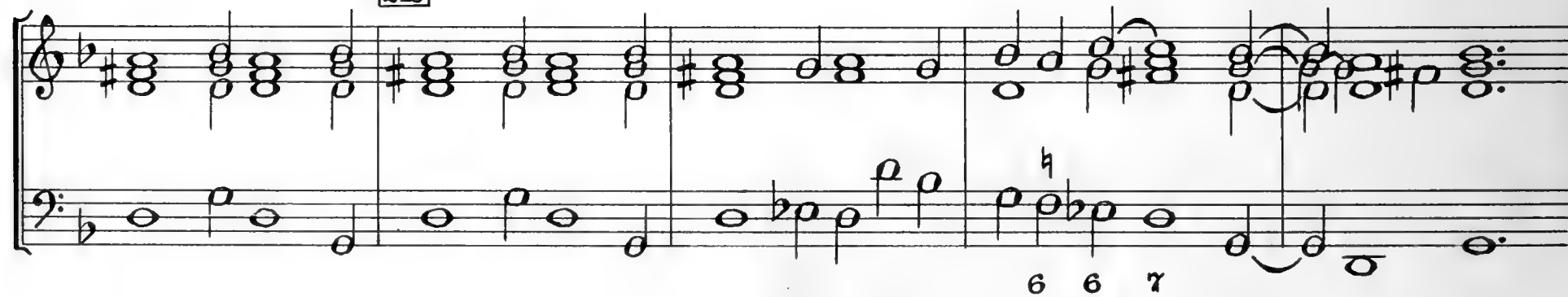
205



210



215



220



225



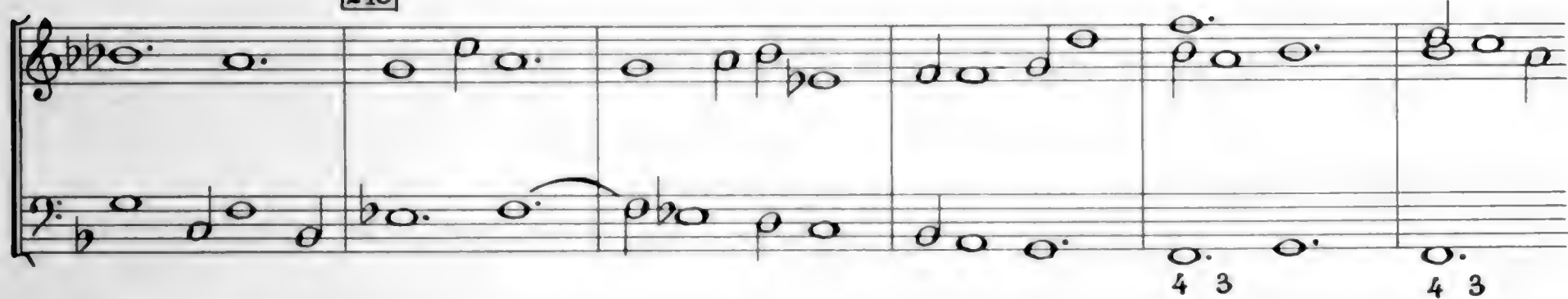
230



235



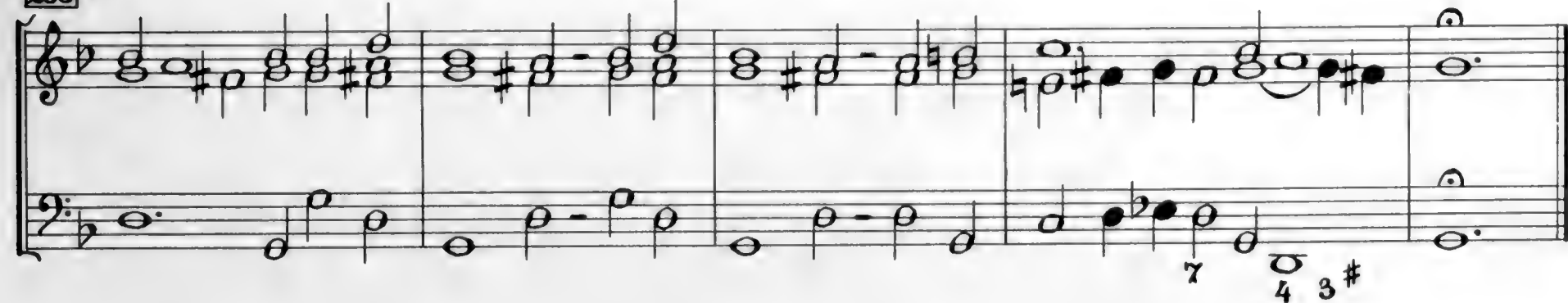
240



245



250



VII

255

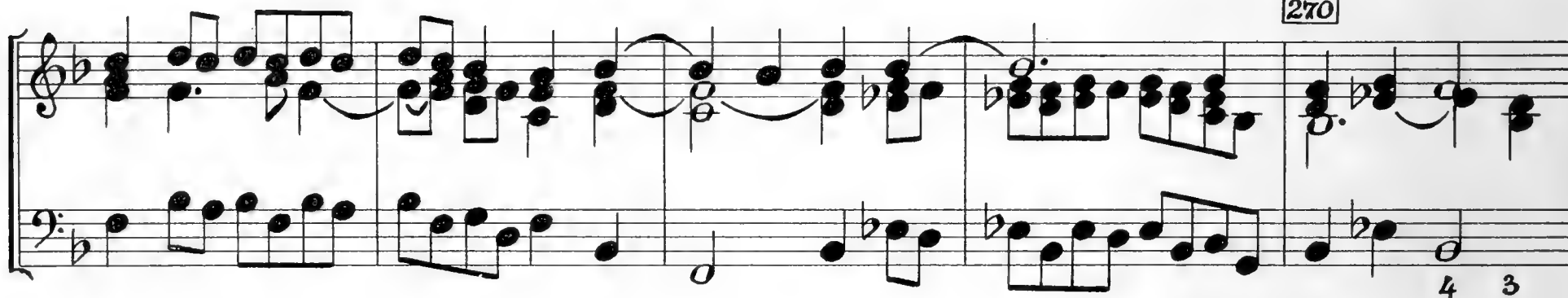


260

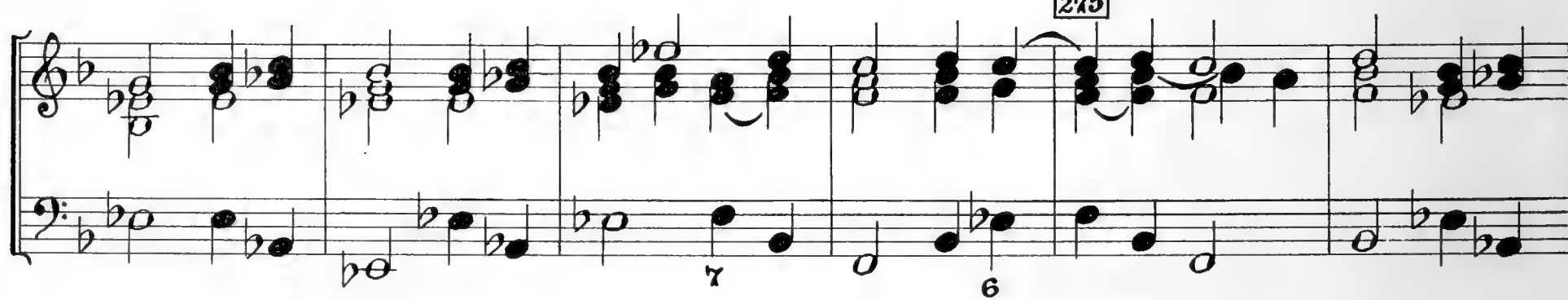
265



270



275



280



285



290

295

VIII

300

305

310

315

Measures 315-319. Treble and bass staves. Fingerings: 6 5 4 4 3, 7^b 6 6 2, 7 6 7 5 6^b 5 6^b 4.

320

Measures 320-324. Treble and bass staves. Fingerings: 5 6^b 5 4, 5 4 3, 7 6, 6^b 5 3, 4 5 3.

IX

325

Measures 325-329. Treble and bass staves. Fingerings: 5[#] 6 5[#] 4.

330

Measures 330-334. Treble and bass staves. Fingerings: 2 1, 6 5, 6 4 5 3.

335

Measures 335-339. Treble and bass staves. Fingerings: 6 5 5 3 6 4 5 4 3, 2 4 2, 6 4 3.

340

Measures 340-344. Treble and bass staves. Fingerings: 7 6 4 2, 7 6 7 6^b 5, 6[#] 4 3.

X

345

System X, measures 345-354. The music is in 2/4 time with a key signature of one flat (B-flat). The upper staff features a melody with various intervals and rests, while the lower staff provides a harmonic accompaniment. Fingering numbers 6, 7, and 6 are indicated below the lower staff at measures 345, 348, and 351 respectively.

350

355

System X, measures 350-359. The music continues in 2/4 time with one flat. The upper staff shows a melodic line with some ties and rests. The lower staff has a more active accompaniment. Fingering numbers 2, 1, 5, 2, 4, 9, 8, 4, 3 are indicated below the lower staff at measures 353, 354, 355, 356, 357, 358, 359, 360, and 361 respectively.

360

System X, measures 360-369. The music continues in 2/4 time with one flat. The upper staff features a more complex melodic line with many beamed eighth notes. The lower staff provides a steady accompaniment. Fingering numbers 4, 3, 4, 3 are indicated below the lower staff at measures 363, 364, 365, and 366 respectively.

XI

365

System XI, measures 365-374. The music is in 2/4 time with a key signature of one flat. The upper staff features a melody with many rests, suggesting a more active role for the lower staff. The lower staff has a simple accompaniment. Fingering numbers 5, 6 are indicated below the lower staff at measures 368 and 369 respectively.

370

System XI, measures 370-379. The music continues in 2/4 time with one flat. The upper staff features a melody with some ties and rests. The lower staff has a more active accompaniment. Fingering numbers 5, 6 are indicated below the lower staff at measures 373 and 374 respectively.

375



380



385



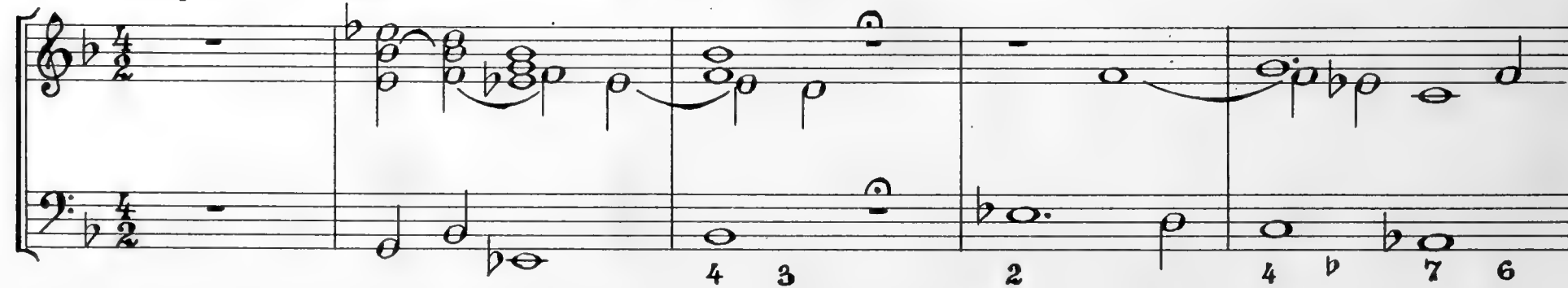
390



XII

Adagio

395



400

7 7 6 6 4 5 3 98 3 4 3

405

4 3 7 6 7 6 7 6^b 3 6 4 4 3

410 *Allegro*

7 6 2

415

7 4 3 4 2 7 6 5 6 7 6 5 4 #

420

425

6 4 6^b 6 5 4 3 7 6 6 5 6 4 3

430

6 5 4 3 6 5 # 6 5 # 6 5 4 # 6

435

7 6 5 #

7

440

6^b

445

7 6 4 3 2

450

6^b 2 6 5 7 6 5 #

455

7 6 6

460

